

Peter and Judy Jackson Music Program
FULTON SCHOOL OF LIBERAL ARTS

CHAMBER CHOIR

.....

Dr. William M. Folger, Conductor

Wednesday, April 26, 2023
Holloway Hall, Great Hall
7:30 p.m.

Salisbury
UNIVERSITY
Make Tomorrow Yours

PROGRAM

Almighty Father from Mass Leonard Bernstein (1918-1990)

O che splendor Giovanni Pierluigi da Palestrina (c. 1525-1594)

*O che splendor de' luminosi rai,
sento ferirmi agl'occhi!
E par che'l cor mi tocchi,
Una dolcezza Smisuratae nuova,
Credo, che qui sitrova,
Lacagion del mio male
Che certoun lume tale,
Con si strana dolcezza
Non puot' uscir, se non da sua bellezza,
che certa,
Che certoun lume tale,
Con si strana dolcezza,
Non puot' uscir, se non da sua bellezza,*

*O lovely splendor of light,
my eyes hurt!
And seems that the heart touches me,
A boundless and new sweetness,
I think that is where it is,
the location of my pain,
That is certainly such a light,
With a strange sweetness
he could not go out except from his beauty,
that is certain,
That is certainly such a light,
With a strange sweetness
he could not go out except from his beauty.*

Ubi Caritas opus 10 from *Quatre motets (Four motets)*..... Maurice Duruflé (1902-1986)

*Ubi caritas et amor, Deus ibi est
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Time amus et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.*

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Come Home Peter Eldridge (b. 1953)

My Spirit Sang All Day Gerald Finzi (1901-1956)

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PERSONNEL

DR. WILLIAM M. FOLGER, CONDUCTOR

Sophia Merbaum, soprano

Aubrie Crehan, alto

Raven Ragland, alto

Trystan Rioux, tenor 1

Alex Piela, tenor 2

Bryce Young, bass 2

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PROGRAM

PROGRAM NOTES

The “Almighty Father” Chorale from *Mass* by Leonard Bernstein was commissioned by Jacqueline Kennedy Onassis for the opening of the John F. Kennedy Center for the Performing Arts in Washington, DC, September 1971. Bernstein said he always wanted “to compose a service of one sort or another.” Stephen Schwartz collaborated with Bernstein on the text of *Mass*. “Almighty Father” is the Prayer for the Congregation and occurs between the Second Introit, Trinitarian sign of the cross, and the Confiteor (Confession).

The four-part madrigal, “O che splendor” is representative of the Renaissance period and specifically Giovanni Pierluigi da Palestrina’s compositional clarity where the canonic form does not impinge on the understandability of the text. Imitative pairings shifting between soprano/alto or tenor/bass and soprano/tenor or alto/bass tone paint the secular love poem. In addition to the largest part of Palestrina’s oeuvre of sacred music, he composed approximately 100 secular madrigals “technically polished but conservative.” Later in life, Palestrina admitted he “blushed and grieved” over having composed music for love poems.

During the Mass for Maundy Thursday, there are two special events commemorated: Christ’s institution of the Holy Eucharist and his washing of the disciples’ feet called Mandatum from the first word of the Introit (Mandatum novum do nobis). “A new commandment I give unto you, that you love one another, as I have loved you” (John 13:34), Christ’s final lesson in charity, humility and friendship. The final antiphon sung at the washing of feet is *Ubi caritas* emphasizing “faith, hope, and charity ...; but the greatest of these is charity.” (I Corinthians 13:13) The original hymn was probably written in France during the 10th century. Maurice Duruflé’s setting retains the Gregorian Chant formula with a hymn-like harmonic structure.

Quodlibet is a form of music with melodies in counterpoint. Arranger Ysaye M. Barnwell combines three familiar spirituals in each of the two quodlibets presented this evening. She began creating Spiritual Quodlibets in the mid-1980s when she conducted the Building a Vocal Community Workshop. In addition to being fun to sing, these compositions teach an understanding of melodies and themes of many Spirituals and counterpoint and polyrhythms.

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Composer Peter Eldridge grew up in a musical family. His father played upright bass with Benny Goodman. Eldridge began his studies as a classical pianist at Ithaca College but changed to voice when he met the four original New York Voices. While at Ithaca College, he performed in choirs, madrigal, and jazz vocal groups. In “Come Home,” a juxtaposition of consonant and very dissonant harmonies tone paints the poem. Words and phrases like “crowded,” “hold me close” and “waits” are set to major second dissonances. It is not until the last word of the final phrase “Come home to me” we hear a consonant A major chord.

Gerald Finzi is considered one of Britain’s most distinguished vocal and choral composers of the 20th century. “My spirit sang all day” comes from a seven-part setting of poetry by Robert Bridges, Britain’s poet laureate from 1931-1930. Finzi composed the music between 1934 and 1937 while living in the Wiltshire countryside. “In this partsong Finzi matches the flexible rhythm scheme of the poem with alternating time signatures and lends warm harmonies to the ecstatic text.”

PROGRAM

ACKNOWLEDGEMENTS

Dr. Carolyn Ringer Lepre, *President, Salisbury University*
Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
John Raley, *Co-Chair, Department of Music, Theatre and Dance*
Colleen Clark, *Co-Chair, Department of Music, Theatre and Dance*
Suzanna Mallow, *Production Director, Department of Music, Theatre & Dance*
Brooke Church, *Department of Music, Theatre and Dance*
Shawn Stone, *Department of Music, Theatre and Dance*
Jeff Hahn, *Piano Technician, Department of Music, Theatre and Dance*
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Department of Music, Theatre and Dance

Fulton School of Liberal Arts
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This event is made possible, in part, through the generous endowment of the late Charles R. & Martha N. Fulton.

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UPCOMING EVENTS

Piano & Strings Recital

Friday, April 28
2 p.m.
Holloway Hall, Great Hall

**Recital with Eric Gehl &
Benjamin Rodman**

Friday, April 28
7:30 p.m.
Holloway Hall, Great Hall

EAR Alliance

Wednesday, May 3
7:30 p.m.
Holloway Hall Auditorium

Jazz Ensemble

Thursday, May 4
7:30 p.m.
Holloway Hall Auditorium

**Bobbi Biron Theatre Program
Presents The Maids**

May 4-7*
7:30 p.m. & 2 p.m.*
Fulton Hall, Black Box Theatre

University & Salisbury Chorales

Saturday, May 6
7:30 p.m.
Holloway Hall Auditorium

Salisbury Pops

Tuesday, May 9
7:30 p.m.
Holloway Hall Auditorium

Dalton Bosserman Recital

Friday, May 12
7:30 p.m.
Holloway Hall, Great Hall

**Salisbury Symphony Orchestra Summer
Passport Featuring John Kurokawa**

Saturday, May 13
7:30 p.m.
Holloway Hall Auditorium

PRESTO

Tuesday, May 16
5 p.m. & 7 p.m.
Holloway Hall, Great Hall

Salisbury Youth Orchestra

Thursday, May 18
7:30 p.m.
Holloway Hall Auditorium

*For tickets, visit: www.salisbury.edu/performingarts
For more information, email: fultonboxoffice@salisbury.edu*



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